

## COUNTER-DOCUMENTING HER STORIES: DEANN BORSHAY LIEM ON *FIRST PERSON PLURAL*

*Editor's note—In 1966, at the age of eight, Deann Borshay Liem was adopted as an orphan by an American family and was sent from Korea to her new home. Growing up in California, the memory of her birth family was nearly obliterated until recurring dreams drove Borshay Liem to discover the truth: that her Korean mother and family were very much alive, and that her identity had been changed to facilitate her adoption. Borshay Liem's heartfelt journey makes First Person Plural a poignant essay on family, loss, and the reconciling of two identities and cultures.*

First Person Plural will air Dec. 18 as part of the PBS series, P.O.V. Through a partnership of the California Council for the Humanities, the National Asian American Telecommunications Association (NAATA), and the Television Race Initiative (TRI), public programs will be sponsored in conjunction with this broadcast in communities statewide. See page 5, Humanities Calendar, for details.

**Humanities Network:** In First Person Plural, you describe how, after having lived most of your life being told that you had no family alive in Korea, the memory of that family slowly seeped back into consciousness. When you first felt compelled to investigate your identity, where did you begin? What did you do first?

**Deann Borshay Liem:** I went home to Fremont and asked my Mom to see the documents she'd saved, to search for clues about what happened. Before my adoption, my family and the social worker at the Korean orphanage used to write to each other every month, without fail. My parents had saved everything, letters dating back from 1964.



Filmmaker Deann Borshay Liem. (Photo by Lori Eanes)



In 1965, the identity of Deann Borshay Liem (on the right, with her Korean name Kang OK Jin) was switched with fellow "orphan" Cha Jung Hee (left) to facilitate her adoption by an American family at the age of eight. (Photo courtesy of Borshay Family)

I soon discovered that the orphanage still existed, and that the social worker who had arranged my adoption was still there — was now the director. This was the person who had written the warm, descriptive, and loving letters to my parents; this social worker also had made the decision to switch my identity so that I would be adopted.

It was strange, too, when we got to Korea, that my parents, who had always held the social worker in such high esteem, continued to do so. It was also strange for me to meet this person, who had done such an unethical and illegal thing, within her own context. I had struggled so much to understand this decision, but when I asked "Why?," the answer seemed clear-cut to her: They were doing me a favor — at that time in Korean history, any child going to the U.S. was lucky. The social worker felt pangs of guilt, but also felt justified by the choice: I would have education, career opportunities, a better life.

*Please say more about that context, and how it affected your view of your adoption...*

At the time I was adopted, in 1966, Koreans revered the United States as a sort of heaven. I had seen some of this, in making the film — footage of GIs during the war, bringing bags of candy, clothes, and toys to the orphanages. In fact, different branches of the armed services used to "adopt" specific orphanages this way. My Korean mother — who was born during the Japanese occupation, had no education, and was an adult with children during the Korean War and the Cold War — had seen

this type of thing. Her belief that I was going to a better place made it easier for her to give me into the hands of strangers.

*What were the most important things you or your families gained from reuniting? And was anything lost?*

I have always felt that I had cut off my past and held it in a different place. Bringing my American and Korean families together was, both symbolically and in truth, a reuniting of my two worlds.

I think both families gained something. To my white family, the Borshays, who are in many ways the average, middle-class American family — the children of immigrants — Korea was like Mars. Going there with me, meeting the social worker who they'd corresponded with 30 years ago, seeing the orphanage, and meeting my Korean mother connected many things for them, too. My father now sees my Korean family as "in-laws," integrating my Korean family into ours.

Was anything lost? I believe I lost my fantasy of my idealized relationship with my Korean family. I'm more realistic now. I used to think, "We're going to bond right away!" In fact, they are strangers. It will take time and work to come closer together.

*What was it like being unable to talk with your birth mother in her own language?*

It was the most heart-breaking part of all of this. My deepest regret.

*Why did you decide to film your trip back to your birth-family and roots in*

*Continued on page two.*

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# CIRCLE OF VOICES: TRIBES LEARNING TO VIDEO THEIR ELDERS

With the languages and cultural knowledge of California's indigenous peoples disappearing so rapidly, there is an enormous amount now known only to elders, and it is crucial that this knowledge be documented for the sake of future generations. This summer AICLS (Advocates for Indigenous California Language Survival) held the first of three *Circle of Voices* workshops for California Indians on how to video-document the knowledge of their tribes' elders. The workshops are funded by a grant from the National Park Service, through the Coyote Valley Tribal Council; CCH assisted with the local arrangements and outreach.

Nine teams of elders and tribal videographers attended, representing the Quechan, Ajchachmem, Mojave, Luiseño and Cocopa languages, as well as several different dialects of Kumeyaay.

Seven instructors, all either professional videographers or linguists and ethnographers who use videotape documentation, gave presentations about video filming and interviewing, and worked directly with teams doing video projects during the weekend.

One of the weekend's highlights occurred when a Kumeyaay team from Baja California, who did not speak any English, had a videotaped conversation with Jane Dumas, who lives north of the border and knows only a little Spanish. With Kumeyaay as their only common language, they talked long and intensely—an amazing and rare thing to hear in this day and age.

A second workshop will be held for Northern California groups in November. For information, contact CCH program officer Amy Rouillard in the San Diego office (AmyR@calhum.org).



Tedora Cuero, Alfredo Acosta, Manuela Aguiar, and Javier Ceseño (left to right), at the Circle of Voices Workshop. (Photo by Amy Rouillard)

## COUNTER-DOCUMENTING HER STORIES

*Continued*

*Korea? What was it like having a camera crew in the same room when your families first met?*

Documenting our family was my American father's obsession. He began filming me from the minute I first got off the plane, literally. He took great care in editing our 8 mm. home movies, which, like most families back then, we would gather together to watch. Dad would even direct shots; leaving for family vacations, he used to orchestrate the "drive-away" shot of us all leaving in the car (of course, we'd have to go back and pick him up!), and then he'd do an "arrival shot." He was the family documentarian. He also taught me how to edit films.

Looking at my Dad's films, I saw that he captured and framed the family in a particular way—happy and perfect. He was making his kind of truth, and I wasn't really part of his making up of that version of the truth. Part of me was missing. I made this film to assert my own version of what is true, to bring out what had been missing, turning the camera back.

*What response has your film elicited?*

So far, *First Person Plural* has shown mostly at festivals and adoption-centered screenings. This past June, it screened at the Conference of Korean Adoptee/Adoptive Network (KAAN), where it was seen by mostly white adoptive parents. The response was highly emotional. One question discussed was: How do whites promote healthy Asian identity in their adopted children? Things have changed dramatically since my adoption, when the goal was to get every child 100% assimilated—200%, even! Now, with Chinese

adoptions, there's a movement to accommodate the child, with white adoptive parents beginning to participate in the Asian community. This is a welcome experiment; it will be very interesting to see how it all pans out.

*What's your next project?*

In the 1960s in the U.S., white babies were difficult to find for adoption, due to birth control and abortion, and there were many issues surrounding the cross-cultural adoption of African American children. At the same time, Korea had expedited international adoption procedures, partially because many of these children were from the illicit union of GIs and Koreans—bi-racial children which, due to Confucianism, the family register system, and other cultural factors strong at that time, Korea simply could not deal with. So there was a sense of sending these children "back to their country." Later, beginning in the '60s, as Korea became urbanized and mores changed, the focus was more on abandoned children, or illegitimate babies.

In my next film, I'd like to try to explore some of the moral and ethical complexities of the international adoption phenomenon—issues that I didn't get to examine deeply in *First Person Plural*. When an advanced, wealthy nation adopts the children of an underprivileged country, is it charitable, humanitarian assistance, or commercial exploitation—the ultimate form of colonialism? When my American parents adopted me they believed they were helping others; they're very generous people, they believed in sharing, they wanted to fulfill a need to do good. I'd like to air all this out a bit, see what's there.

## THE CHALLENGES POSED BY OUR PASSING SESQUICENTENNIAL

by James Quay  
Executive Director

The 150<sup>th</sup> anniversary of the admission of California to the United States of America passed on September 9<sup>th</sup>, concluding the official California Gold Rush to Statehood Sesquicentennial, launched in January 1998. Californians in 1850 didn't learn they were living in the 31<sup>st</sup> state until October 18<sup>th</sup>, when the S.S. Oregon sailed into San Francisco Bay with all flags flying in celebration of the news. The California Sesquicentennial ended with hardly a sound, neither bang nor whimper.

In 1996, I told the California Sesquicentennial Commission that "the task of bringing the events and issues of the Sesquicentennial to public consciousness will test the state's cultural organizations—their place in the public sphere, their powers of presentation, their institutional will. It will test the corporate and philanthropic institutions of the state—their attention span, their sense of priorities, their generosity. It will test the California public—its capacity for reflection, for imagination, for listening and learning."

So how did we do on the test?

We don't know. The official Sesquicentennial Commission, which might have provided an overview of activities, was defunded by the State Legislature in 1999, not even halfway through the Sesquicentennial period. The Sesquicentennial Foundation, created to raise private funds for the Commission, was unable to raise a fraction of the funding needed to support statewide events. Their failure suggests that the Sesquicentennial is yet another example of the state's inability to mount statewide initiatives.

I'm proud to say that while our own evaluations are still incomplete, it's clear that CCH's "Rediscovering California at 150" (RC150) project made major contributions to the Sesquicentennial:

- ◆ There were 340 RC150 events in 150 different cities, sponsored by 228 different organizations, including 101 public libraries, 39 museums, 19 colleges and schools, and 19 historical societies.

- ◆ The traveling *Gold Fever!* exhibit has been seen by over 63,000 people in 17 communities so far, and will travel to four more venues.

- ◆ Over 280 Chautauqua performances were held and are scheduled to be held from January 1998 through

February 2001, and CCH awarded 146 Chautauqua grants of \$300-\$500 to help make them possible. From partial returns we estimate that up to 20,000 people have attended Chautauqua performances.

- ◆ Another 900 people participated in reading-and-discussion groups held in 40 public libraries, while more than 12,000 bought copies of *Gold Rush Literature* in their local bookstores.

While it's far too early to know whether the Sesquicentennial commemoration will leave any permanent legacy, it's not too early to learn what lessons it leaves behind. I hope that the next year will see a gathering of the state's cultural institutions to understand how we all might build on its successes and learn from its failures.

The Sesquicentennial may be over, but the challenge of acquainting California newcomers and oldtimers with their histories and cultures is not.

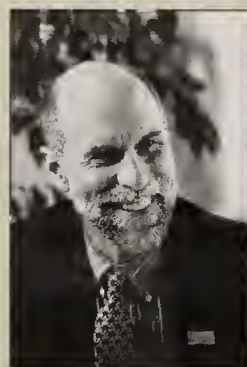


Photo by Jason Dory



# STRENGTHENING COMMUNITY, ONE STORY AT A TIME

## AN INTERIM EVALUATION OF THE COMMUNITY HERITAGE PROJECTS

By Ralph Lewin, Assoc. Director;  
with David Schecter, Community  
Renewal Consultant to the Com-  
munity Heritage Grants project

A Yurok man in Humboldt County tells a story about people trespassing on his family's graveyard to dig up the remains of his ancestors. An Italian-American woman in Ukiah points to the scar on her neck from a bomb dropped on her village, while the pilot of the plane that dropped the bomb sits across the table from her. A long-time resident of the Fruitvale neighborhood in Oakland tells of playing as a child in a creek that is now the site of daily drug deals.

What impact does the process of uncovering and discussing such stories have on a community?

Seven communities in California are now exploring their stories as part of the CCH Community Heritage Program. These have already revealed three main benefits of community story projects: They expand civic dialogue, they develop and strengthen relationships, and they result in a more complete and inclusive community narrative.

### Expanding Civic Dialogue

Civic dialogue is crucial to creating and maintaining a healthy society. The philosopher Hannah Arendt believed that without people talking to one another about things that matter in the place in which they live, the danger of totalitarianism is one step closer and the promise of a democratic life is one step further away.

The fact that a Community Heritage project can expand civic dialogue was brought home in Ukiah, a town of 15,000 about three hours north of San Francisco. The project was called "*The Good War*" and was directed by Kate Magruder. Magruder and her team focussed on WWII because most people living in Ukiah had some connection to the war, personally or through a relative. The project used that focus as a means to addressing two problems facing Ukiah: relations between the Pomo Indian and non-Indian communities, and relations between the different generations that live in Ukiah.

People involved with the project interviewed fellow community members about their life in Ukiah and how it related to WWII. These interviews were then used as a basis for an exhibit, a theater piece, radio programs, and an on-going series of newspaper articles. K.C. Meadows, the editor of the *Ukiah Daily Journal*, published weekly stories based on the lives of Ukiah community members during and after WWII. These stories told of bravery and fear of war, the experience of Native Americans coming home and facing discrimination after being treated as heroes abroad, and the efforts of women on the home front to keep the community running.



*Community Voices—Castelar Elementary School field trip to the L.A. River. (Photo courtesy of Re-envisioning the L.A. River)*

Magruder said that "the stories shared in the [news]paper wove a connecting web of experience and meaning throughout the community." Editor Meadows said, "*The Good War* project is the kind of project that changes a culture. People's stories are told, not to make the community feel bad, but to look at how things were. In this way, changes are made in increments." For example, through the telling of these stories, people of Ukiah learned that many Pomo Indians fought during the Good War and returned to conditions that were less than good once home; people asked why this was so, and what conditions were like today for the Pomo community. This is the type of "incremental change" Meadows speaks of—conversations that ask a community to face past injustices and address them in the present.

### Developing and Strengthening Relationships

Healthy communities depend on strong networks of relationships. The work taking place around the Community Heritage project on the Los Angeles River is successfully developing and strengthening such networks.

The 53-mile-long Los Angeles River, which runs through an area that has fewer parks per capita than any other city in the nation, has been alternately forgotten and disrespected. Spearheaded by Robert Gottlieb, a professor of history at Occidental College, and the Friends of the Los Angeles River, this project began with ten partner organizations that wanted to bring the L.A. River to the heart of Los Angeles' political and civic life. After nine months, the project has close to 40 partner organizations working together. Organizations that originally gathered to organize river walks and biking tours, a reading series, and photo exhibit, are now mentoring one another about how to become more affective advocates for the life of the River. The project's power to develop relationships was most evident when four Los

Angeles mayoral candidates came together one Friday afternoon in the Keck Theater at Occidental College for a debate focussing on their visions of the Los Angeles River.

Project director Gottlieb said this mayoral debate demonstrated a shift in discourse about the Los Angeles River. Before the project, most discussion of the River portrayed it as a place of violence, divisiveness and blight; after the project, however, the strong relationships built among organizations that cared about the Los Angeles River, the discourse changed to portray the River as a place that connects Los Angeles and a place of enormous potential to beautify the city. Although the L.A. River Community Heritage project was one factor of many leading to the shift in discourse, it has made a significant difference: forty organizations are now working together to promote the place the L.A. River will hold within the city's future—changing the face of Los Angeles.

### Creating Fuller Community Narratives

The stories we create to make sense of our world—which drive our civic and personal decisions about how we live—also collectively comprise a community narrative that profoundly affects the possibilities open to our community. We are learning that making decisions based on an incomplete community narrative has unforeseen and often costly ramifications, such as alienation and disenfranchisement.

While being interviewed for a Community Heritage project, Alma en Paz, a longtime Fruitvale resident, told of playing in Peralta Creek in the 1940s as a child. She also bemoaned the Peralta Creek of today: a site where sexual abuse and drug deals frequently occur involving junior high school students.

About 100 feet from the creek sits Calvin Simmons Middle School, a partner in the Community Heritage project. When David Montes de Oca, a teacher at the school, heard

this story of Peralta Creek, he joined with others to seek an alternative. The project partners have now created a task force focussed on Fruitvale. The task force involves the local park historical organization, Calvin Simmons Middle School, the Oakland Museum, Americorps VISTA workers, and UC Berkeley. Their first steps have been: to create a series of ongoing storytelling evenings, to have children interview elders about their community's history, to build an amphitheater next to the creek, and to create curriculum for an after-school program that explores the area's history and cultures. The task force has also created a program where UC Berkeley undergraduates work with Calvin Simmons students on the Fruitvale Community Heritage project. Alex Saragosa, a historian working on the project, has recently been appointed to Vice President of Outreach for UC, and he hopes to make this program a model for outreach in the UC system. The ultimate hope is to create a Peralta Creek that is free of the abuses that now plague it, and to once again make it a place where children again can play as Alma en Paz once did.

Alma en Paz's story of the Peralta Creek, which was elicited by the Community Heritage project, was a story that had not been heard for a long time. Once it was brought to light, community narrative was enlarged, and people have taken action.

### Evaluation

How do we know these projects are having an impact? How do we evaluate their effects?

With two of the seven project now concluding, we see three dimensions to evaluating the Community Heritage Projects. First, we can measure what changes in relationships have taken place in the community and to what ends, both personally and organizationally: Think of the L.A. River organizations coming together. Second, we can look at the extent and depth of civic dialogue: Have new public venues opened up to new discussions, like the newspaper in Ukiah? Are new voices making themselves heard? Third, we can look at the extent to which community stories have been shared: Whose stories are being told and how many people are they reaching?

Communities cannot expect to be healthy without civic dialogue, strong networks of relationships, and a rich, inclusive community narrative. The seven Community Heritage projects work on all these sides, demonstrating the tremendous potential of story to develop a more vital and connected California. If you are interested in creating a Community Heritage project in your community, please contact the Council.



## FALL Calendar

The public humanities programs and exhibits listed on these two pages were either created or supported by the California Council for the Humanities. Please note that dates and times should be confirmed with the local sponsors. These listings are often provided to CCH well before final arrangements are made.

Please also check the monthly calendar listings on the Council's world wide web pages at [www.calhum.org/calendar.html](http://www.calhum.org/calendar.html).

### EXHIBITS

**Thru Oct. 21** "Votes for Women: Unfinished Business" chronicles women's struggle for political equality in the U.S. Museum of History & Art, Ontario, 225 South Euclid Ave. 909/983-3198.

**Sept. 14–Dec. 31** Using crate labels as cultural icons, "A Package Deal" examines the history of California agriculture, American history, and pop culture. "Labels of a Lifetime" lecture will be presented opening night. National Steinbeck Center, One Main St., Salinas. 831/796-3833.

**Sept. 18–Oct. 30** "In This Land"—Thirty photographs by Matthew Black and oral history captured by Samuel Orozco explore contemporary rural life in the Central Valley. McHenry Museum, 1402 I St., Modesto. 209/491-4317.

**Sept. 20–Jan. 6** "Gold Fever! Untold Stories of the California Gold Rush"—Adapted from the Oakland Museum's "Gold Fever!" exhibit, with additional displays about the Gold Rush's impact on the Santa Ana area. Old Courthouse Museum, 211 W. Santa Ana Blvd., Santa Ana. 714/834-3703.

**Oct. 1–Oct. 31** "Following the Footsteps of the Chinese American Dream" examines the equity, opportunity, and the pursuit of the "American Dream" through the lives of five Chinese immigrants and/or Chinese Americans. Geisel Library, UC San Diego. 858/534-7788.

**Oct. 1–Dec. 31** "Exhibit on Early Humboldt County History"—Photographs, documents, and interpretive text provide an overview of the major historical and cultural issues of the area. Clarke Memorial Museum, 240 E St., Eureka. 707/443-1947.

**Oct. 7–Feb. 2001** "Photographic Exhibit from the Lomax Collection" features Alan Lomax's and Diego Carpitella's B&W prints from the pioneering ethnomusicologic field collecting campaigns of the 1950's and 60's in Italy and Spain. Craft & Folk Art Museum, 5814 Wilshire Blvd., Los Angeles. 323/837-4230.

**Oct. 7–Feb. 2001** "Instruments of Ecstasy" displays musical instruments used in the traditional rituals of trance and related phenomena throughout the Mediterranean. Craft & Folk Art Museum, 5814 Wilshire Blvd., Los Angeles. 323/837-4230.

**Oct. 18–Oct. 29** "Late-Tarantismo through the Photographer's Lens: Galatina, 1970-1992" features photographs from the collections of Luigi Chiriatti taken in Galatina, Southern Puglia, the traditional pilgrimage site of Salentine tarantati. Tarantismo was a ritual music and dance therapy that cured (largely) peasant women from the mythic "bite" of the spider. Instituto Italiano di Cultura, 1023 Hilgard Ave., Los Angeles. 310/443-3250.



Artist's installation of farmers in field, near Salinas. (Photo by Robert Dawson.) From *Awakening from the California Dream: An Environmental History*.

**Oct. 27–Dec. 30** "Awakening from the California Dream." Robert Dawson's photographs and Gray Brechin's texts explore the history behind, and possible hopes for averting, California's environmental crises. Grace Hudson Museum, 431 South Main St., Ukiah. 707/467-2836.

**Nov. 1–Nov. 30** "Following the Footsteps of the Chinese American Dream." (See above.) Love Library, San Diego State University, San Diego. 619/594-2387.

**Nov. 4–Dec. 30** "Votes for Women: Unfinished Business." (See above.) Chico Museum, 141 Salem St., Chico. 530/891-4336.

**Nov. 12–Feb. 16** "Gold Fever! Untold Stories of the California Gold Rush." (See above.) Santa Paula Union Oil Museum, 1001 East Main St., Santa Paula. 805/933-0076.

**Jan. 4–Feb. 25** "In This Land." (See above.) Tulare Historical Museum, 444 W. Tulare Ave., Tulare. 559/686-2074.

**Jan. 12–Feb. 26** "Awakening from the California Dream." (See above.) Turtle Bay Museums and Arboretum on the River, Redding. 530/242-3135.

**Jan. 13–Mar. 10** "Votes for Women: Unfinished Business." (See above.) Grace Hudson Museum, 431 South Main St., Ukiah. 707/467-2836.

### EVENTS

**Nov. 4** Day-long, free public conference exploring the legacy of 17th Century Mexican nun/poet Sor Juana De La Cruz. Part of the *Sor Juana Inez De La Cruz: A Muse for the Americas* project. UCLA Campus. 310/825-2272.

**Nov. 2** *From North and South: Artists, Writers, and Scholars Speak.* Dr. Bonnie Bade and Deborah Small (artist and anthropologist) present a collaborative CD Rom project entitled *Plantas, Medicinas, de San Miguel Cuevas*, exploring the uses of medicinal plants by Mixtec healers in Mexico and California. 12–3 p.m. 750 Arts Complex, Southwest College, 900 Otay Rd., Chula Vista. 619/421-6700 ext. 5723.

**Nov. 3** *Shakespeare, California, and the Spanish Connection*, a conference featuring scholars, artists, and cultural workers sharing insights related to Shakespeare and the Hispanic community. 9:30 a.m.–5 p.m. Hosted by Holy Names College, Central Los Angeles. 510/843-7528.



**Nov. 4** In conjunction with Janette Faulkner's exhibit, **Ethnic Notions: Black Images in the White Mind**, Judith Wilson will present a slide lecture exploring the relationship of visual stereotyping to the history of African American art. 7:30 p.m. Berkeley Art Center, 1275 Walnut St., Berkeley. 510/644-6893.

**Nov. 5** Riverside Public library begins a reading-and-discussion series based on Charles Dickens' *The Adventures of Oliver Twist*, facilitated by Dickens' scholar Kate Watt (English, UC Riverside). 2-4 p.m. RPL Main Library Auditorium, 3581 Mission Inn Ave., Riverside. 909/826-5201.

**Nov. 6** *Color Blind*—Film screening, followed by a discussion led by Dr. Robert Mikell. 7 p.m. Los Banos Community Center, 810 D St., Los Banos. 209/826-3780.

**Nov. 6** Andreas Torres and Danielle Michaelis (artists, educators, community activists) will present a slide show of work in the third part of the **From North and South: Artists, Writers, and Scholars Speak** series. 6-9 p.m. 750 Arts Complex, Southwest College, 900 Otay Rd., Chula Vista. 619/421-6700, ext. 5723.

**Nov. 8** Kristine Diekman and Tony Allard (performance, electronic, and video artists and educators) will present their video work *Corpse and Mirror*, an experimental narrative using a true story of a childhood account of a parent placed in a mental institution. Part of the **From North and South: Artists, Writers, and Scholars Speak** series. 6-9 p.m. Malcolm X Library, 5148 Market St., San Diego. 619/527-3405.

**Nov. 13** Prof. David Robertson lectures on how Winters' landscape history and human history have influenced each other. The last of six community dialogues of the "Winters Tales" project. 7:30 p.m. Winters Library, 201 1st St., Winters. 530/752-7822.

**Nov. 14** Patricia Patterson and Jean Lowe (painting, installation, and garden/landscape artists) give a slide presentation of their work and discuss how research is integrated into their art-making process. Part of the **From North and South: Artists, Writers, and Scholars Speak** series. 12-3 p.m. 750 Arts Complex, Southwest College, 900 Otay Lakes Rd., Chula Vista. 619/421-6700, ext. 5723.

**Nov. 14** James Luna (contemporary Indian artist) gives a performance/slide survey of his work. Part of the **From North and South: Artists, Writers, and Scholars Speak** series. 7 p.m. City Heights Urban Village Performance Annex, San Diego Public Library, 3795 Fairmount Ave., San Diego. 619/641-6103.

**Nov. 14** Rose McKeon (digital installation artist) will give a lecture and slide presentation of her electronic installation maps that reveal economic funding disparities of San Diego County. Part of the **From North and South: Artists, Writers, and Scholars Speak** series. 6 p.m. Teaching and Learning Center, Southwest College, 900 Otay Lakes Rd., Chula Vista. 619/421-6700, ext. 5723.

**Nov. 17** In conjunction with the exhibit "Street Art in Los Angeles" opening, Side Street Projects will host a Street Works symposium. Scholars Norm Klein (cultural studies) and Paul Von Blum (art history) will participate, along with public artists Harry Gamboa and Valerie Tevere. 7 p.m. Side Street Projects LIVE (Performance Space Theater), 425 Main St., Los Angeles. 213/620-8895.

**Nov. 18** "Ethnic Notions"—Film screening with discussion led by Kehinde Solwazi. 6:30 p.m. Conference Room, Local Organizing Committee of Fresno, 269 North Fresno St., Fresno. 559/233-0862.

**Dec. 3** *Riding the Red Road*, a bus tour open to the public, will explore the history of Indian Country, Los Angeles. The tour will feature public presentations by scholars and culture bearers at the Southwest Museum, Olvera Street (site of a Tongva village), Tongva Springs on the campus of University High

School, and Franklin Canyon Park in Hollywood—all sites the Tongva inhabited. 12:30 p.m. Assemble at Southwest Museum, 900 Otay Lakes Rd., Chula Vista. 310/455-1588.

**Dec. 3 & Jan. 7** *The Adventures of Oliver Twist* reading and discussion group. (See above.) 2-4 p.m. Riverside Public Library, Main Library Auditorium, 3581 Mission Inn Ave., Riverside. 909/826-5201.



Black-Jewish rap group "The Cure" in Crown Heights, N.Y. *From Blacks and Jews*. (Photo courtesy of Snitow/Kaufman Productions.)

**Jan. 15** *Blacks and Jews*—Film screening, followed by a discussion led by Marc Dollinger and Milton Brown. 7:30 p.m. Long Beach Jewish Community Center, 3801 E. Willow, Long Beach. 562/985-4423.

## FIRST PERSON PLURAL: PROGRAMS AND EVENTS

*Through the Council's partnership with the Television Race Initiative, the following public programs will be held in connection with the broadcast of First Person Plural.*

**In Fresno:** Sponsored by Fresno County Free Library: 559/488-3856  
— "Living in Two Worlds" reading and discussion program; Fig Garden Regional Library Nov. 2, 9, 16, & 30, Thurs., 7-8:30 p.m.  
— Film preview/discussion with filmmaker; Fresno Art Museum's Bonner Theatre—Dec. 3, Sun., 2-4 p.m.

**In Sacramento:** Sponsored by KVIE, Ch. 6: 916/923-7474  
— Film preview/discussion with filmmaker; Golden State Museum—Dec. 6, Weds., 7-9 p.m.  
— Town hall meeting on trans-racial adoption; KVIE's Studio A—Oct. 3, Tues., 7-9 p.m.

**In San Diego:** Sponsored by San Diego Public Library: 619/236-5800  
— Film preview/panel discussion with filmmaker, scholar, and adoptee; San Diego Public Library, Central—Dec. 4, Mon., 6 p.m.  
— Writing workshop; same location; Dec. 7 & 14, 6:30 p.m.

**In San Francisco:** Sponsored by KQED/Institute for MultiRacial Justice: 415/553-2216  
— Two film previews and panel discussions with filmmaker and experts on inter-cultural identity, immigrant experiences, and Ethnic Studies; Oakland Asian Cultural Center—Nov. 14, 7-9 p.m. Mexican American Heritage Plaza, San Jose—Dec. 14, 7-9 p.m.

**In Visalia:** Sponsored by College of the Sequoias: 559/730-9700  
All events at the College of the Sequoias Library, 915 So. Mooney Blvd., Visalia  
— Reading and scholar-led discussion series on multicultural identity—Nov. 2, 9, 16, & 30, Thurs., 7-8:30 p.m.  
— Speaker series on multicultural identity—Fri., Nov. 3 & 17; 7-9 p.m.  
— Film screening and discussion with filmmaker—Sun., Dec. 3; 7-9 p.m.

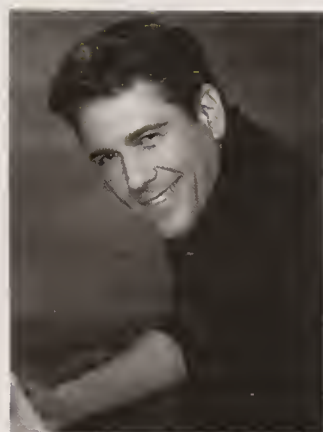


# Humanities News

## CCH Board to Meet in San Francisco in December

The California Council for the Humanities' next quarterly board meeting will be held in San Francisco on December 14, 2000. For additional information, please contact the Council's San Francisco office at 415/391-1474.

## Steve Tyler Appointed to Council Board



Governor Gray Davis has announced the appointment of Steve Tyler as a board member of the California Council for the Humanities.

Tyler, 37, of Los Angeles, is an actor who has performed in movies and television; he also is an active fundraiser for many charitable causes. Tyler has been a volunteer and national spokesperson for the Big Brothers of America for 16 years, and is a founding member of APLA Neighborhood Network and a board member of A.N.G.L.E. (Access Now for Gay and Lesbian Equality). He is also co-founder and a member of the board of

Playwrights' Arena Theater and has co-created and co-produced numerous productions in Florida, New York, and Los Angeles. Mr. Tyler's work has garnered six Dramalogue Awards, two NAACP Awards, and various community awards. In 1998, he won the National Gay and Lesbian Victory Fund's Victory Award.

## Proposal-Writing Workshops Offered

The Council's program staff conducts proposal-writing workshops for people interested in applying to the Council's grant program for the funding of public humanities projects, including lectures, exhibits, reading-and-discussion groups, film festivals, conferences, and symposia. The next deadline for major grants is April 1, 2001.

All proposal-writing workshops are free, but advance registration is required as space is often limited. When calling the office nearest you for reservations and the latest information on times and locations, please also request and read the current 2000 *Grant Guidelines and Application Materials* before attending the workshop. (See back page for contact information.)

## Grants Information Roundtable in San Diego

CCH's San Diego office invites readers to a Grants Information Roundtable and Networking Reception to be held Thurs., Nov. 16, at the Malcolm X. Library and Performing Arts Center (5148 Market St.). The event is a great chance to meet with local foundation and non-profit representatives to learn how your organization can apply for grants from CCH, the San Diego Foundation, and other San Diego-based funders. Please call CCH program officer Amy Rouillard at 619/232-4020 for reservations, and plan to bring your favorite snack to share!

## Chautauqua Grants Still Available

"Chautauqua" presentations are a dynamic way for audiences of all ages to question some of our history's most colorful figures face-to-face. In CCH's *History Alive! Chautauqua* programs, scholar/performers portray one of 13 diverse characters from California's Gold-Rush era, first telling their stories and taking questions in character, and then breaking character to offer a contemporary perspective on the character's life and times.

Visit [www.calhum.org/rc150/rc150](http://www.calhum.org/rc150/rc150) for a complete list of characters, or call chautauqua coordinator Joan Jasper toll-free at 888/543-4434 for information about applying for a grant and scheduling a *History Alive! Chautauqua* in your community.

## 5<sup>th</sup> Annual California Studies Conference Nov. 3

The California History Center at De Anza College in Cupertino will host its fifth annual California Studies Conference on Friday, Nov. 3, 2000, from 8:30 a.m. to 3:00 p.m. at De Anza College. This year's conference will explore the current state of California's environment and the historical forces that have radically altered it. Geographer/historian Gray Brechin and photographer Robert Dawson, co-authors of *Farewell, Promised Land: Waking from the California Dream*, are the feature presenters. Representatives from local and regional environmental organizations will also add to the discussion.

The conference coincides with the showing of the exhibit, *Awakening from the California Dream: An Environmental History* at the California History Center from Oct. 23—Dec. 21. The exhibit, which features the work of Brechin and Dawson and was produced by the California Council for the Humanities and the Oakland Museum of California, is the first of its kind devoted to California's environmental history.

Lunch will be provided and a reception for the exhibit will be held in the afternoon. Please call Tom Izu at the California History Center, 408/864-8986, for details.

## CCH-Funded Projects Receive Broadcasts, Tours, Honors and National Funding

In its 25 years, the Council has awarded over \$17 million to non-profit organizations in California to carry out locally conducted public humanities projects. Council-funded projects offer people throughout the state opportunities to explore the richness of the humanities and to reflect on the nature of human experience, both individual and collective. Many of these projects grow well beyond their original scope, as these recent news items show:

**California Indian Radio Project**, a 13-part series in distribution over the Airos (American Indian Radio on Satellite) Network, is feeding to public radio stations through the public radio satellite system, as well as globally through live audio streaming at [www.airos.org](http://www.airos.org). There are more than 300 tribes in California, and this project is meant to give listeners an understanding of the rich mixture that characterizes California Indian life. Go to the Web site for archives and broadcast scheduling information. The project is produced by Joseph Orozco (Hupa), Peggy Berryhill (Muskogee Creek), and Susan Newstead; the project director is Rhoby Cook.

This past summer, the United Nations Department of Public Information, in collaboration with the New York Radio Festivals, presented producer JoAnn Mar with a special award for her documentary *Physician-Assisted Dying*, part of a CCH-supported three-part documentary series, *Death and Dying*. The hour-long documentary examines the pros and cons of legalizing aid-in-dying for the terminally ill, and features interviews with leading physicians, care-givers, and scholars. The series took three years to complete and was first aired in Dec. 1999 on KALW, a public radio station in San Francisco.

Independent radio producer Robin White has finished hiking the full length of the Owens River, from San Joaquin Mountain on the Sierra Crest to Owens Dry Lake, in preparation for his national radio documentary, *Giving Back the Owens*. The documentary relates the history of the Owens River to its inhabitants, and includes interviews with many residents. "I am looking at the physical river and how it changes as you go down from a pristine state at the top to a dry river at the bottom... and I'm using that as a basis to look at social history," White is quoted as saying in *The Inyo Register*. The story is scheduled to air on public radio in October.

**Politics of the Spirit**, the USC Center for Religion and Civic Culture's exhibit of the photographs of Jerry Berndt, has been shown in the State Capitol, the National Capitol, and Harvard University Divinity School, as well as at libraries and museums throughout the state. The exhibit, which documents the civic/community-building work of diverse L.A. congregations and faith communities, has recently been renamed, for clarity, to *The Soul of L.A.: Portraits of Faith, Hope, and Social Transformation*. Ruben Martinez's story on the exhibit was recently featured on the national PBS show, "Religion and News Weekly." Educational materials and a traveling version of the exhibit for school use are being planned.

**Ralph Bunche: An American Odyssey**, a documentary film by Bill and Louise Greaves, is scheduled to air as a prime time special on PBS. Dr. Ralph Johnson Bunche (1903-1971) was the first African-American and the first person of color to win the Nobel Peace Prize, an honor he received in 1950 in recognition of his successful mediation of the Armistice Agreements between the Arab nations and Israel. The two-hour documentary, narrated by Sidney Poitier, will air in Feb. 2001, and an expanded, more comprehensive four-hour version will be distributed on videocassette to the educational communities of America.

Lindsay Jang and Robert Winn, co-producers of *Saigon, USA*, a documentary film examining the shifts in the evolving identity of the Vietnamese American community of Southern California, 25 years after the fall of Saigon, have recently been awarded a \$65,000 grant from the "Links" initiative at ITVS. "Links" is designed to connect independent producers with local PBS stations – in this case, KOCE in Huntington Beach (Orange County).

Michael Fried, project director of the Council-funded *Sing It, Tell It*, has recently received a \$30,000 planning grant from the National Endowment for the Humanities to expand his film into a national television series. *Sing It, Tell It* is a documentary exploring African American music, culture, and history.

**Who Owns the Past?**, a documentary film by N. Jed Riffe of the American Indian struggle for control over their ancestral human remains, has been selected by the Society for Visual Anthropology for screening at this year's Annual meeting of the American Anthropology Association in San Francisco (Nov. 15). The film, narrated by Linda Hunt, sets a historical context to the current controversy surrounding the discovery of a 9,000-year-old set of human remains in the Pacific Northwest dubbed "the Kennewick Man." The film has received good reviews and letters of support from all major national American Indian organizations.



Jim Chatters (left), discoverer of "Kennewick Man," and artist Tom Stoddard work on model. From *Who Owns the Past?* (Photo courtesy of Jim Chatters)



# Membership and Development News

## The Perfect Year-Round Gift Membership in the Council's *Friends of the Humanities*

Whether you're searching for the right gift for the holiday season  
— or you want to honor someone's birthday, anniversary, or  
any special occasion — consider a gift membership in the  
*California Council for the Humanities*.

Just send in the attached coupon, or phone us at 415/391-1474

◆ All new members receive a subscription to *Humanities Network*

◆ Gift levels of \$75 or more entitle the member to receive a signed copy of the critically acclaimed *Farewell, Promised Land: Waking from the California Dream*, featuring the photographs of Robert Dawson, with accompanying text by Gray Brechin.



◆ Most importantly, all new members will know that their membership is helping to enrich the lives of Californians in every part of the state through vital Council programs, such as:

- The CERA Traveling Exhibit Program (sponsor of the important new exhibit, *Awakening from the California Dream: An Environmental History*, based on the book *Farewell, Promised Land*)
- The MOTHEREAD Family Literacy Program
- and the Language Is Life/ Renewal Project for Native California

Cut to detach coupon.

### Friends of the Humanities

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If you have any  
questions, please  
call Julie Levak,  
Director of  
Development, at  
415/391-1474

## TELL US WHAT YOU THINK — READERS' SURVEY

You can help us make *Humanities Network* indispensable to anyone interested in cross-cultural understanding and strengthening communities in California! Please take time to fill out the questionnaire below, and mail it to **Survey, California Council for the Humanities, 312 Sutter St., Ste. 601, San Francisco, CA 94108.**

What do you find *most* interesting in *Humanities Network*?

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

What *least*? \_\_\_\_\_

\_\_\_\_\_  
\_\_\_\_\_

Please rate, on a scale of 1-5, how important the following regular *Network* features are to you:

- |  |   |
|--|---|
| <input type="checkbox"/> Calendar                          | <input type="checkbox"/> Humanities News            |
| <input type="checkbox"/> Front page/features               | <input type="checkbox"/> Humanist interviews        |
| <input type="checkbox"/> Grants awarded                    | <input type="checkbox"/> Media events/announcements |
| <input type="checkbox"/> CCH-sponsored program information | <input type="checkbox"/> Photography                |

What would you like to see more of in *Network*?

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

Are you primarily concerned with the Council's work as a:

- |   |  |                                  |
|---|--|----------------------------------|
| <input type="checkbox"/> Civic organization | <input type="checkbox"/> Interested citizen      | <input type="checkbox"/> Student |
| <input type="checkbox"/> Culture worker     | <input type="checkbox"/> Legislator/Civic leader | <input type="checkbox"/> Scholar |
| <input type="checkbox"/> Grant seeker       |  |                                  |

Is there anything else you would like us to know?

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

Do you know anyone who would like to receive a free subscription?

(Please include name and mailing address)

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_



# CALIFORNIA COUNCIL FOR THE HUMANITIES

The humanities explore human histories, cultures, and values. They inform the conversations that are vital to a thriving democracy. They provide a context for people to understand one another. They constitute our most important human inheritance.

The purpose of the California Council for the Humanities is to create a state in which all Californians have lifelong access to this shared inheritance. The Council's mission is to lead in strengthening community life and fostering multicultural understanding throughout California, through programming which provides access to the texts and insights of the humanities. The Council is an independent state affiliate of the National Endowment for the Humanities (NEH), and operates as a public-private partnership rather than as a governmental agency.

From 1998 until 2000, the Council will encourage and develop compelling public programming commemorating the events that led to the founding of the state of California 150 years ago and examining the continuing impact of those events today. The Council's own "Rediscovering California of 150" programs include "History Alive! Chouatouquo" presentations featuring portrayals of major figures of the era; the creation of the anthology, *Gold Rush! A Literary Exploration* (in partnership with Heyday Books) and reading and discussion groups focusing on that anthology; a traveling Gold Rush museum exhibition (commissioned from the Oakland Museum); and a California Sesquicentennial grants program.

Council programs also include the California Exhibition Resources Alliance (CERA), which provides a means of sharing exhibits and programming among members of a network of smaller museums; Motherhead, a family reading program in Los Angeles; and the California Humanities Network, a two-year community history and resource project supported by the James Irvine Foundation.

In addition, the Council conducts a competitive grants program. Since 1975, it has awarded more than \$13 million to over 2,000 non-profit organizations, enabling them to produce exhibits, film and radio programs, and lecture series and conferences on topics significant to California.

The Council is an independent, not-for-profit organization. It is supported by grants from NEH, corporations and foundations, and by contributions from individuals.

Major grant proposals are due on April 1 and October 1. Quick Grants - proposal planning grants, minigrants, film-and-speaker grants - are accepted on the first day of each month. Interested non-profit organizations should request a copy of the Guide to the Grant Program from the San Francisco office.

Page proofs for this publication were created on equipment donated by Apple Computer.

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## NEXT PROPOSAL DEADLINE: April 1, 2001

Proposals must conform to the 2000 Grant Guidelines and Application Materials. Send 14 copies to the San Francisco office by the due date.

# HUMANITIES

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[www.calhum.org](http://www.calhum.org)

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